LYNN FONTANNE

An Actress of Many Parts

always charming Laurette Taylor few society butterfly with an incessant flow adways charming Laurette Taylor few secret determy when an increasing actresses now appearing in New York have shown so much versatility on the waits to have answered. In appearmetropolitan stage in the last two ance, carriage, manner and voice she seasons as Lynn Fontanne, who, by a is no more like any of the three other strange coincidence, is a member of characters mentioned than Miss Taylor Miss Taylor's company. Since the fall herself as Jenny Wreay is like digniof 1916 Miss Fontanne has appeared fied and gracious Sylvia Brooke, the with Miss Taylor in four plays, and in lovely mother in "The Harp of Life." each one of them has impersonated a Miss Fontaine is an English actress, distinctly different character so effect who was brought to this country by tively that she has actually seemed to George C. Tyler at the suggestion of be possessed of what the psychologists Miss Taylor, who saw her play a numcall a "multiple personality."

tional mother. She was artless sim- tering old woman in her seventies moment of revolt in the second act, this play with such great success. when, unable to stand her mother's Mass Fontanne enjoys the unique attitude toward her any longer, she distinction of being one of a very

haps, more properly speaking, trans- play he was then about to produce.

"Seventeen," at the Booth Theatre, is a

more about these sports than I do.

With the single exception of the forms herself into an empty headed

ber of widely differing rôles in London In "The Harp of Life," the play in and who became impressed with her which Miss Taylor renewed her re-remarkable versatility, intelligence and quaintance with her New York public grasp of character. Miss Taylor's first after her long absence in London, Miss glimpse of her was in a revival of Fontanne was a demure little "country "Milestones," in which she played the mouse," a young girl brought up in rôle of the old maid, who begins in the suffocating atmosphere of a con- the first act as a young woman and ventional household and living under who winds up in the last act, fifty the domination of an utterly conven- years afterward, as a orochetty and totplicity and sincerity personified in the This was the rôle Haidee Wright early scenes, and she had one fine played in the New York production of

blazed out in a passion of resentment. limited number of actresses who have In "Out There" Miss Fontanne was been personally coached by Ellen Terry. the screechy voiced, strident and ut- She went to Miss Terry with a letter terly selfish Lizzie Hudd, sister of of introduction from a mutual friend pathetic little Annie Hudd, the rôle and expected nothing more than a little ssayed by Miss Taylor. Here was a note to some manager. Miss Terry, delineation of a real Cockney type, a however, became decidedly interested part as far removed from the little in her personaltiy and devoted a whole girl in "The Harp of Life" as the year to giving her private lessons in imagination could possibly conceive. elecution and stage department, play-Next came "The Wooing of Eve," in ling opposite her in the drawing room which Miss Fontanne created a most of her home in scenes from a number As "Princess Lizzie" in "Out There, unusual comedy character a crying of Shakespearian plays. After that ingenue-a young person trembling on Miss Fontaune get a place as underthe brink of a disagreeable marriage study in a Drury Lane pantomime, and bursting into tremulous sobs on happened to get a chance to play one equals; Mr. Darling was a gentle, lisp the slightest provocation. Now in of the principal parts, attracted the at- ing soul, who covered up his gentle

"Happiness" at the Criterion Miss Fon- tention of Weedon Grossmith and was ness with a stern exterior that was obtanne is again transformed, or, per- forthwith engaged for a rôle in a vious enough even to the children; and Kelly Won't Philosophize Baxter. You can tell right away that she is a fine mother, in spite of the fact Tarkington's seventeen-year-old in other houses in that block and gets the tacles or a shawl. And Pa Baxter is toise of automobiles during its last peach, in spite of the fact that h scene. What mannerisms the comedian jibes Willie occasionally I think it's slender young man who wears his has. How many blues in the borders, good for Willie not to be taken to clothes a little more neatly and his and how the bunch lights are placed, seriously. And the beautiful part of it hair a little less tousled than Willie How many curtain calls are legitimate all is that they are just as fine off Baxter. He's really a little older than Willie—he's voted once; but he doesn't selling out or significant of the stage. I can say, honestly, that I feel third tier boxes full? Is the house as devoted to the family off stage need a great deal of make-up and looks That is theatrical slang for the large his heart) in the play. In fact, as a selling out or giving out 'hard tickets'? as Willie was to them (deep down in uch the same off the stage as on.
Naturally, he has opinions on various with the stubs of the usual tickets Willie could possibly have been besubjects, but he feels they wouldn't be when \$2 seats are sold for \$1.50. How cause Jane is a darling and a perfect particularly interesting to other people. the effective scenes are built up. How confidente never lets a secret slip out "if I'm to talk for publication," he quickly the sets are changed. How except when she plays my little sister. said, "I ought to read up a bit on cold the curtains are timed—a whole book I am sure I would be less tolerant than eream and massage. Or reducing exercises—that seems a very popular tains.
topic for theatrical folks. How I "All of which seems to prove that real life-I hate tattle tales."

brought myself down from 250 pounds in order to play Willie! But I didn't. All of which seems to play the brought myself down from 250 pounds in order to play Willie! But I didn't. All of which seems to play Bjornson's Social ask me my favorite play—why, I'll have And I can't spout fashions on the to admit it is 'Seventeen.' It is the strength of Willie's wardrobe-that's greatest sort of fun to play Willie Play, "A Gauntlet," Baxter. Of all the parts I've played I At the Workshop As for athletics, I run to the hectic- much, except when I was a kid and

tennis and handball. I swim a bit, row played John Napoleon Darling in Peter On next Tuesday and Friday even and skate. But most anybody knows Pan.' You remember the scene where ings, February 12 and 15, the Theatre John Napoleon Darling makes fun of Workshop will give a performance of "I haven't any philosophy, or if I his father, a thing I had often longed "A Gauntlet," by Björnstjerne Björnst have I don't know it. And I can't ex- to do. Of course, Mr. Darling was only son, at the People's House, 7 East Fifplain how to live on twenty-four hours a stage father, but I pretended he teenth Street. The play is in three a day, for it seems forty-four still wasn't. Oh, how I loved that scene! acts and is a powerful plea for the wouldn't be quite enough for all there is to do. I read when I get time—but

That was a fine family—the Darlings.

"When my engagement in 'Peter Björnson, who was the first to

I never get time. I guess anything Vd Pan' came to an end my second regret troduce the social drama to Norway, say would be simply 'shop talk,' for I was (my first, of course, being the sor- aims to show in this play that a woman love the theatre and take a tremendous row of no longer being able to enjoy has the right to demand the same preinterest in other shows, but largely in things most people never think about." Miss Adams's joyousness as Peter) nuptial chastity from her fiance as that I should never again be so well he demands of her. Its message is as placed domestically. Mrs. Darling was vital to-day as it was in 1883, when "Well, such as what time the curtain the nicest stage mother, tucked us all the play was written.

seen in New York professionally, although it was produced with marked success by Donald Robertson in Chicago in 1907, and later here in New York for a single matinee by the American Academy of Dramatic Arts.

More War Lectures

To-day begins the second week of the war lectures series at the Fortyfourth Street Theatre, under the management of Lee Keedick. The Ameri cans returned from fighting experiences with the Allied armies found enthusiastic reception for their lectures during the past week. This afternoon and evening Corporal

R. Derby Holmes, author of "A Yankee in the Trenches," gives his lecture of the same name. He was with the first attack by the British tanks, at the Somme battle. On Monday Lieutenant Bert Hall, the

flying ace of the Lafayette Escadrille, will lecture on "Flying on the Four Fronts"; on Wednesday Lieutenant McClintock, author of "Best o' Luck"; on Thursday Lester Collier, of the Ambulance Corps; on Friday Captain Malcolm Grow, on "An American Surgeon With the Russian Army," and Saturday Lieutenant E. M. Roberts, of the Royal Flying Corps, author of "A Flying Fighter," speaks on "My Ex-periences in Air Fighting."

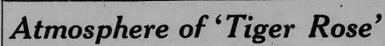
Four One-Act Plays The last three evenings of next

week, February 21, 22 and 23, the East-West Players will present four one act plays at the Lenox Theatre, in Seventy-eighth Street. The first, "Pawns," is a war play

by an American author, Percival Wilde, whose "Tife Unseen Host" was presented at the Harris Theatre last Sunday for the benefit of the American Fund for French Wounded. The other three plays announced are translations from the Yiddish: "Winter," a drama by Sholom Asch; "The Shadchen's Daugher," a comedy by Abraham Reisin, and "Abigail," a Biblical play by David Pinski.

"Maytime" to Move

The Shuberts have announced that Monday, February 18, "Maytime" will be moved from the Shubert Theatre to the Forty-fourth Street Theatre.



Rose" at the Lyceum Theatre, the dia- speak to me.

his instructions for the man hunt when the plan for his getaway)-Truly-

toward the swamp; Pierre, the cordu- from now no moon- I know the way. roy road below; I'll ride around the Rose (still later)-Now pretty soon lot; Mak-a-Low, have that dog rib blow you go -crawl under house-come out that bugle for the alarm."

sending its silver rays through the find little cabin. open window of the factor's home.

States can offer nothing like this, do to help Rose and her lover.

Cusick and Rose are alone, the conver- you'd have up here.

nunted lover) Wa-Wa find him all way out-savve-up far way.

AMUSEMENTS

sions, vivid pictorial suggestions and a little canoe on Little Creek. After imagination of the audience conceives reat warmth of color.

Beginning with the first scene of the serted cabin—he can find it all right— land whose purity and bigness and econd act, Michael Devlin, Royal and to-night we will give him the cancer beauty are reflected by the lissome Northwest Mounted Policeman, sug- and food and let him shift for himself. little lass whom Michael Devlin has ests the country to the mind's eye in Rose (later talking to Bruce about nicknamed "Tiger Rose." down Little Creek in the canoe-only "MacCollins, take the northwest end travel at night three or four nights Miss Matthison to

Her instructions are a marvel of the Playhouse. Dr. Cusick (standing in the open succinctness. They also give the auther first performance in America of doorway)-1've been watching the storm ditor a vivid picture of the Boy carrying them out in this wild and beautiful two new plays, "Tamura," a Japanese Cusick-Yes; storm clouds are com- dire straits in seeking vengeance for Players will be assisted by Michio Ito, ing up very fast from the southeast. a great wrong done. Throughout the and "Fortunato," a three-act play from MacCollins Oh, that's like the doc- entire play word pictures keep the the Spanish of S. and J. Alvarez Quintor. While the rest of us are talking a imagination of an audience alive even tero, the authors of "A Sunny Morndeal of nothing he's watching the before the scenes described are actu- ing," which was done last year by the ally set before the eyes. Another vivid Neighborhood Players. The transla-Langtry It didn't look much like a example comes in the deserted cabin tion is by Anna Sprague MacDonald. storm an hour ago. I've never seen during the first scene of the third act, such clear, clean moonlight. The when Dr. Cusick is making brave effort

Following this conversation the down as far as Right-of-Way, and into close his present season in this city torm comes nearer and nearer. A light an empty car going back, you'd arrive with an extra travelogue, which he calls wind blows the window curtains, and at Edmondton, and you'd have more "The Canadian Rockies," including there is distant thunder. And later, chance right there in the city with glimpses of Canada from coast to coast. when the rain begins to fall, and Dr. the Mounted under your nose than Cusick and Rose are alone, the conver- you'd have up here.

This subject is especially interesting and beautiful. A more intimate knowl-

Rose—No, no. doctaire, listen. Maktouches to the Alberta environment in
the following dialogue:

Rose—No, no. doctaire, listen. Makn-Low know lot of Siwash far north—
no one come—we can get there—never
they would think—and then 'nother'
they would then 'nother'
they would then 'nother'
they would the 'nother'
they would the 'nother'
they would then 'nother'
they would the 'nother'
the 'nother'
they would the 'nother'
they would the 'nother'
they would the Rose to Cusick-talking of her they would think-and then 'nother their historical and commercial inter- hotels at Banff and Lake Louise, will

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GREAT

DARK

The north way is the way out. Bruce-You think so? How? Cusick-If you could reach Rupert,

and out through Vancouver, and could Thus again, through the broken Eng-Aside from the picturesqueness which to trap door). Wa-Wa show him how lish of the French-Canadian girl, to David Belasco has achieved in "Tiger to crawl under house he is wait to whom the law of life and that of love are synonymous terms, and the more logue is filled with atmospheric impres- Cusick-I will have Mak-a-Low put coherent description of the doctor, the

Play in "Everyman"

This evening at the Neighborhood this side in shadow-cross the lot- Playhouse Miss Edith Wynne Matthi-In the second scene of the same act, crawl in the timber-go north-you son and her company will play in before the storm arises, the lines of come to corduroy road turn from road "Everyman." This simple announcethe play suggest its approach while the -big pine stump-she is burnt ment on two placards on the front of moonlight is still flooding the yard and straight back through brush-you will the theatre was notice enough to sell within forty-eight hours every seat in

land into which he has come to such Noh drama, in which the Neighborhood

Holmes on Rockies

Cusick (to Bruce) - If you could get at Carnegie Hall Burton Holmes will sation again gives impressionistic Rose-No, no. doctaire, listen. Mak-edge of our cousins to the north is

right. Hide him down there (pointing Cusick-By God, the girl is right. topic for information and illustration, sportsman and the pleasure secker. est, are in themselves an attractive always be a mecca for the tourist, the

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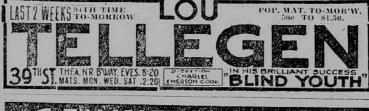
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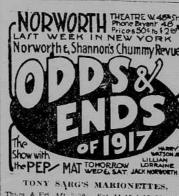








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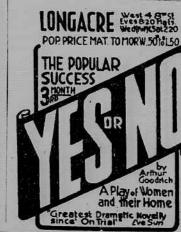
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